

BY WORD OF MOUTH ALONG THE RIALTO



MITZI HAJOS IN 'POM POM'

The Washington Square Player will present their fourth bill of the season on Monday, March 13. There will be four one-act plays on the bill. "Children," by Gus Bolton and Tom Carlton, is a tender drama of a certain phase of American life. "The Age of Reason," by Cecil Dorrain, is a comedy dealing with modern conditions in an ultra-modern way, and "The Music City," by Zee Akins, is a drama in five acts. The foreign play is "The Parole of Master Pierre Patelin." The author is unknown. The play was written in the fifteenth century and was one of the earliest French farces.

Hedwig Belcher will give a recital at the Punch and Judy Theatre on Tuesday afternoon. Her programme will include selections from Oscar Wilde, Heine, Habakuk, Tagore and others. The recital will be in English and German.

The following personal confidences from the graceful and mysterious Maurice are interesting:

"My full name is Maurice Oscar Louis Mouvet and I was born on March 17, 1889, in New York, although I have been variously reported as having made my first appearance in Spain, Austria, Italy, France and even Germany. Personally I don't think it matters much where I came from except that I am proud of being an American. My father and mother were Belgians, born in Liege. Already six of my relatives have been killed in the war, and next to my American birth I am proudest of my Belgian descent. My first distinct memory of my boyhood in New York is the hardness of the benches in the schools of St. Vincent and St. Paul in West Thirty-third street and the queer smell of black dye in the Sisters' rooms. I was three years with the Sisters. When nine years of age my father took my brother and me to England and placed us in Chatham College, Rochester. I studied there for two years. On holidays father used to take us on to London to the music halls, and then after seeing Dan Leno dance I determined to be a dancer. I left school in my fourteenth year and went to Paris, where I secured a position at the Automobile Club, passing Maxim's and the Nouveau Cirque. I used to listen outside to the wild rhythms of the colored folk dancers. One day I caught the director of one of these colored bands and engaged him to teach me to dance. I was soon inventing new steps myself and at the age of 15 I got my first engagement at the Nouveau Cirque at two francs fifty a night. From there I went to the Royale Monnaie at Brussels and from there to the Grand Taborin. I was then offered 450 kronen a month to go to the Casino Theatre, Vienna. I arrived there wearing a Spanish costume, my only suit, and with 23 cents in my pocket. There I danced under the name of 'Maurice' for an American name was a drawing card. My nickname became tremendously popular. I perfected my dancing, mastered the grace of the Viennese waltz steps and really arrived. From that time on my advancement was steady."

Broadway enthusiasts are interested in the fact that Maurice and Florence Walton will exhibit their 1916 model Apache dance at the Palace Theatre this coming week. They are putting in the Apache dance because it is something that no other drawing room dancers can do, and what they call that parlor dancing is in its decadence they are feign, nevertheless, to demon-

WHERE TO DANCE.

The Dolly Sisters are working hard these days—also these nights. They dance twice at the Palace—once in the afternoon and again at night. Then they are always on hand at the Ziegfeld Midnight Frolic along with Will Rogers, Oscar Shaw, Paul Gordon, the Arnaut Brothers, Claire Rochester and the rest of the attractive levy that keeps New York up at nights.

Montmartre at Midnight is the new name given to the entertainment which is now given on both floors of the corner in the Winter Garden building at Broadway and Fifth street. Joan Sawyer and George Harcourt along with Miss Sawyer's Twelve Leap Year Girls are on one floor of the building, while Nylson Fischer, Maurice Parka, Mlle. Feindel, Eva Prout and others help to keep the gaiety well scattered.

In addition to the ice skating, which is still a feature of Castles in the Air, there is a fashion show which produces every night the most striking model in the spring fashions. Bobby McLean, famous as a speed skater, has been added to the list of skaters.

The Strand Roof Garden has Le Tanton and Cumberland who are giving exhibitions of South American dances. There will be a Mardi Gras celebration on Tuesday. Prize dancing still continues and there are to be special holiday features on Tuesday night.

ALICE DOVEY, IN 'VERY GOOD EDDIE'

strate that they can do the more difficult dances which lie outside the realm of society.

Maurice was dancing in Paris when he first saw the dance which became the motif of his Apache exhibition. He and Miss Deary visited the Cave of the Innocents one night, deep down under one of the great Paris markets, and there they saw a kumman of Paris do a particularly brutal and sensational dance with his cocotte to the wild Apache music "La Valse Chalopec." Such was not a tremendous thrill from the dance, and Maurice asked the Apache dancer to teach him the steps. The dapper dancer spent the night with the dancer of the underworld and left the place in the early morning with the fundamental steps which he taught his partner, and after a long rehearsal presented it one night at the Cafe de Paris to a smart crowd of cosmopolitan aristocrats. He was fearful of the reception of such a wild, untrained dancer, but this did not deter him from giving a full and complete performance. The director of the Cafe de Paris had never known such excitement. The director kissed him on both cheeks and immediately engaged him for six months. The Apache dance became a craze with the most refined civilization in the world.

Then came the biggest success of all. In April, 1910, Sir Stanley Clark requested Maurice to go to Biarritz to dance before his Majesty King Edward VII. The King saw the Apache dance twice in his private sitting room and grew very much excited over it. He gave the dancers costly presents, complimented them highly upon their rare dancing and which had given him a new thrill. This was the "party" King Edward VII. ever attempted, for he died a few weeks later on his return to England. Maurice claims the honor of being the last artist to entertain the famous King who so loved the stage and all that pertained to it.

Frank Pollock, who sings the leading tenor role in "The Road to Mandalay," is a young American operatic tenor with a career both in Europe and America. He was born in Abingdon, Ill., made his first public appearance in Galesburg, Ill., in a church choir, sang in concert and oratorio until in 1905 he made his operatic debut with the Bostonians in "Robin Hood." He sang the role of Guido in John Philip Sousa's opera "The Bride-Eldest" spent one season in oratorio and concert with Marcella Sembrich and then determined to find out what study in Europe would do for a young American singer. He studied under De Reszke in Paris and made his debut there at the Opera Comique, where he sang for two seasons, going to Italy, where his Duke in "Rigoletto" brought him to the attention of King Oscar of Sweden, before whom he sang in the following year, appearing with Aino Acte in "Romeo et Juliette" at the Royal Opera House. He returned to America to become a member of the Metropolitan Opera Company, where he sang under Heinrich Conried. "The Rose of Alesia" lured him for a season into light opera; and then Oscar Hammerstein engaged him as a member of the Manhattan Opera Company, and he went with the company to London to create the role of York in "Hans the Plute Player" at Hammerstein's London house, and also playing in repertoire. When Walter Damrosch's opera "The Dove of Peace" was produced Mr. Pollock returned to America to create the role of Willie Petrucho in "Requiem." Reviews of "Robin Hood," "The Geisha," etc., followed, in which Mr. Pollock sang leading roles.

Maurice Horgan, who supplies comedy in "The Road to Mandalay" at the Park Theatre and a contralto voice, wears a gown of sequins in the second act that brings her weight to somewhere near 250 pounds, yet she trips about as lightly as a coquette. "Because," said she, "I've always

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been stout and that is the secret of wearing flesh lightly—to be light spirited and forget all about it.

"Not if you are as stout as I am," some women say to me. "Pish, tush! I'm as stout as anybody. But I've always been stout. I was thirteen years old I was as stout and big as I am today. I've always been active and quick in motion, and my flesh has not interfered a bit with my activities, except I suppose, that with my weight I might logically have expected to be a light opera star but for my stoutness. But as the public has loved me as well stout as thin, and I have had a busy, happy life as a comedienne, I haven't often remembered that I was stout—except when I went ready-made at the store and found myself and myself. And not only in my own mind but in the minds of others. I have never heard of a stout person being a success in the theatre."

"Speaking of activity, the most compliment I had last winter in the De Wolf Hopper revivals of the Gilbert and Sullivan operas was from one of the newspaper men who asked me if I had been a dancer. He would scarcely believe that I had never learned to dance and that the little number I tripped with Mr. Watrous in the 'Sopranos' was just keeping time to the music. I can't dance! I told Mr. Wilson when we were recording 'The Road to Mandalay,' but the little burlesque of Mrs. Fitzgibbon's light fantastic has seemed to go very well. It is wonderful that I can walk in the second act, with the weight of the gorgeous gown I am wearing. It is one more of the Oscar Shaw characteristics in all his stage presentations. 'Whatever fascination the theatre had for me was satisfied by having the price of an orchestra chair, sitting in that chair and worshipping some divinity on the other side of the footlights. When I was a very small boy it was Mary Anderson, and later Julia Marlowe; at 18 it was the girls in the chorus."

"While I was a student at the University of Pennsylvania—I was born in Philadelphia, and my family home is in Germantown—I spent all my allowance in buying tickets for musical comedies, and when the charms of any particular coryphoe

OSCAR ONCE WAS JOHNNY SHAW

And a Stage Door Johnny at That in Philadelphia.

His mother raised him to be a soldier; his father wanted him to become a clergyman; he himself was bent on a career in high finance, but Fate, in the guise of Cupid, managed to land Oscar Shaw on the musical comedy stage.

And quite a happy stroke of management, too, as any one will testify who has seen the clean cut, good looking, well set up young chap who shares with Anna O'Connell the song hits in "Very Good Eddie" at the Princess Theatre. A nice bit of management, even though it did lose to the U. S. A. a valiant General, as Mrs. Shaw more justly insists, and to the church an eloquent preacher, as Shaw here has never ceased to believe. But hear Shaw himself as he stands "attention" in his dressing room at the Princess, waiting for his second act call, and apparently singing to the chorus of the fact that in his present role of Dick Rivers he is one of the handsomest and most wholesome-looking men on the musical comedy stage.

"Never was stagestruck in my life, never dreamed of such a thing," said the actor in the same brisk, lively tone which is one of the Oscar Shaw characteristics in all his stage presentations. "Whatever fascination the theatre had for me was satisfied by having the price of an orchestra chair, sitting in that chair and worshipping some divinity on the other side of the footlights. When I was a very small boy it was Mary Anderson, and later Julia Marlowe; at 18 it was the girls in the chorus."

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Arthur Row will give a "dramatic interpretation" of Maurice Maeterlinck's love drama "Aglavaine and Selysette" at the Randolph Theatre on Sunday evening, March 12, at 8 o'clock, under the patronage of Miss Margaret Woodrow Wilson, Mrs. C. C. Overton, Mrs. Fiske, Mrs. Pringle, Mrs. Treadwell, Lady Bourne, Mrs. Philip M. Lydie, Kate Donina Wiegman, Mrs. Cecelia Beane, Edith W. Matthews, Ruth St. Denis, Mrs. Humphrey Nichols, Mrs. C. C. Overton, Dr. Louis K. Ays-

AMUSEMENTS.

Mat. Daily at 2:25, 50c, 75c. 2,000 Choice Seats, 50c. Extra Sat. and Holidays.

B-F-KEITH'S PALACE
BROADWAY AND 47th STREET

IRENE FRANKLIN
OFFERING NEW CHARACTER TYPES IN SONG
With BURTON GREEN at the Piano.

DOLLY SISTERS
And JEAN SCHWARTZ.
IN A REPERTORY OF NEW SONGS AND DANCES.
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warranted. I sometimes stinted myself on the necessities and sent her a bunch of orchids. Along with it went always my card duly inscribed with the most respectful terms of admiration, also my address, and yet never did I receive a single acknowledgment.

"About this time my parents concluded I might as well be taken out of the university and put to work. They in the meanwhile consoled themselves as best they could for the disappointment I had been to them in failing to qualify for either one of the careers which they had respectively designed for me. For, you see, father, he wanted me to follow in the steps of his grandfather and go into the church. Mother, on the other hand, having had an uncle in the Mexican war and a father in the civil war, had ruled me to be a soldier. When finally it became obvious that I would be fatally miscast in either of these roles a family inquest was held as to what disposition was to be made of me and my future."

"Well, young man," thundered my father, "inasmuch as you seem to have inherited neither the hereditary patriotism of your mother's family nor yet any of the reverence or theo-

logical bent of my side of the house, what do you think you are fitted for?"

"Like an inspiration—for I had never thought of it before—the answer rose to my lips. 'I'd like to be a broker.' No sooner were the words out of my mouth than I felt my face red with blushes as I realized then and there how I had come subconsciously to choose such a career. I was always reading in the newspapers about some beautiful chorus girl either marrying, or jilting, or divorcing a broker. That meant chorus girls liked brokers, because even to be jilted by one of these divinely beautiful creatures meant some degree of intimacy."

"To get back to the inquest, father groaned, mother cried a bit, and the next week I had a job as a clerk in a broker's office in the Bourse Building. I made \$10 a week, and meantime was to learn all the business of finance. After I'd been there six months I got a raise to \$15, with which, by living at home as a pensioner, I was able to worry along somehow."

"One Saturday half holiday, after weeks of waiting, I ran up to Atlantic City and that night went to see the tryout performance of the Shubert's

production of 'The Mimic World.' When the curtain went up I was in the third row, and a few moments later I saw the most beautiful girl in the world. She was in the front row, to the left, third from the end. That night I telegraphed a friend in Philadelphia to lend me \$100, and the next morning I began sending flowers and notes. I telegraphed my firm I was ill and couldn't report for duty Monday morning. I went every night to see 'The Mimic World' and sat all day waiting for an answer to my notes.

"No answers, no acknowledgments ever came. Here I was, almost a broker and still as far off as ever from my star. On the next Saturday, after a week of hopeless waiting, I was walking dejectedly on the Boardwalk, when I stumbled into an old friend, a charming matron from Philadelphia. I poured out my heart to her then and there. 'Why, that's easy, boy, get a job as a chorus man and follow the show. I'd go right away, too, as they'll be leaving after tonight's performance.'

"To make a long story short, I left the gracious matron rather abruptly and beseeched the stage manager of 'The Mimic World' with such effectiveness that I left on the 'midnight train' with the company, and the next Monday night made my debut as a chorus man in the New York premiere of the

Newman Lecture To-night.

The second Newman "Travel-talk" at Carnegie Hall to-night will be devoted to "Argentina." Mr. Newman spent many weeks gathering material for this "travel-talk." He has returned with pictures—both still and motion—of the vastness and fertility of the wheat and cattle ranches, of the thriving cities in the interior, and of Buenos Ayres, the fascinating metropolis of one and one-half million souls, with its Parislike atmosphere of luxury, wealth and gaiety. Mr. Newman will show every phase of life in Buenos Ayres, conducting his hearers to the famous racetrack at Palermo, through Florida, Congallo and Maipu streets, and into the residence districts. Visits to the suburbs will include La Plata, the model city.

piece, and here I am still. Ah! there's my call now. Good-by!"

"But the girl?"

"Oh," proudly replied Oscar Shaw with a flashing smile, "I got the girl long ago. She's now Mrs. Shaw, retired permanently from the stage and converted into a regular Alice-by-the-fire wife."

AMUSEMENTS.

NEW YORK'S LEADING THEATRES AND SUCCESSES.

EMPIRE Broadway, 40th St. Eves. 8:20. Mat. 2:20. Charles Frohman, Manager.

LAST 12 NIGHTS LAST 4 MATINEES

THE REMAINING PERFORMANCES OF "THE LITTLE MINISTER" WILL BE THE ONLY APPEARANCES OF MISS ELISIE FERGUSON IN NEW YORK THIS SEASON. CHARLES FROHMAN presents.

MAUDE ADAMS
J. M. BARRIE'S COMEDY
THE LITTLE MINISTER
LAST NIGHT SAT. MAR. 18
MONDAY, ELISIE FERGUSON in "Margaret Schiller."

LYCEUM Broadway, 45th St. Eves. 8:20. Mat. 2:20. Charles Frohman, Manager.

"SCORES GREAT SUCCESS."

"EMPHATIC SUCCESS."

"SURE TO BE POPULAR."

"A LITTLE MADAM BUTTERFLY OF THE INDIAN RESERVATION."

Charles Frohman-Darwin Belasco presents Geo. Scarborough's new play.

HUDSON West 11th St. Eves. 8:20. Mat. 2:20. Estate of Henry B. Harris, Mgrs.

OLIVER MOROSCO'S "PEGS OF MY HEART."

THE CINDERELLA MAN
A FAIRY TALE FOR GROWNUPS!
By Edward Childs Carpenter. Staged by Robert Milson.

N. W. AMSTERDAM Theatre, 42d St. Eves. 8:20. Mat. 2:20. Klaw & Erlanger, Managers.

Special Mat. This Week Tues. 2:15.

ELISIE FERGUSON
In Hall Caine's Dramatic Sensation
MARGARET SCHILLER
THE ABSORBING STORY OF A GREAT SOULLED HEROINE. A YOUNG WOMAN'S SACRIFICE FOR THE MAN SHE LOVED.

LIBERTY Theatre, W. 42d St. Eves. 8:20. Mat. 2:20. Klaw & Erlanger, Managers.

JULIA SANDERSON DONALD BRIAN JOSEPH CANTHORN
in the Triumphal Musical Comedy
SYBIL
Matinee Wednesday and Saturday.

ASTOR Broadway, 43rd St. Eves. 8:20. Mat. 2:20. Charles Frohman, Manager.

THE BOOMERANG
A PLAY OF TEMPERAMENT AND TEMPERATURE.
By W. B. Y. and VICTOR MAPES.

GAYETY at the Gaiety, Broadway & 46th St. Eves. 8:20. Mat. 2:20. Klaw & Erlanger, Managers.

MRS. FISKE
IN A DELICIOUSLY HUMOROUS COMEDY
ERSTWHILE SUSAN
By Arthur Wing Pinero. Staged by George Fiske.

SIR HERBERT TREE SHAKESPEARE TERCENTENARY FESTIVAL.

(Production from H. M. Masters's London Company.) INCLUDES: HERBERT TREE, WYNNIE MATTHEWSON, LYN JONES, MARY DALTON, WILLETT KERSHAW.

CANDLER W. 42d St. Eves. 8:20. Mat. 2:20. Charles Frohman, Manager.

HOUSE OF GLASS
A DRAMATIC SURPRISE OF A DECADE.
With MARY RAY and THE GREAT ALL AMERICAN CAST.
Seats Selling 3 Weeks Ahead.

SELWYN & CO'S SUNBURST OF LAUGHTER
A PLAY OF TEMPERAMENT AND TEMPERATURE.
By W. B. Y. and VICTOR MAPES.

HARRIS West 11th St. Eves. 8:20. Mat. 2:20. Estate of Henry B. Harris, Mgrs.

HIT-THE-TRAIL HOLLIDAY
A H. WOODS PRESENTS
COMMON CLAY
THE DRAMATIC SENSATION OF THE YEAR.

FULTON W. 40th St. Eves. 8:20. Mat. 2:20. Klaw & Erlanger, Managers.

THE MELODY OF YOUTH
BRANDON TYNAN'S ROMANTIC COMEDY. A YOUNG MAN'S LOVE AND THE MOMENT OF IT. Times.

PARK Columbus Circle, Eves. 8:20. Mat. 2:20. Charles Frohman, Manager.

THE ROAD TO MANDALAY
A HENRY W. SAVAGE OFFERING

FAIR & WARMER
BY AVERY HOPWOOD
ELTINGE THEATRE
WED. AND SAT. MATS.

REPUBLIC 42d St. Eves. 8:20. Mat. 2:20. Charles Frohman, Manager.

THE GREAT LOVER
A HENRY W. SAVAGE OFFERING

GABY DESLYS
AT THE GLOBE
STOP! LOOK! LISTEN!
JOSEPH SANFELY, HARRY FOX, FRANK LALOR, J. H. HENRY & CO. MORE MUSIC BY TRAVELING BROS. MONDAY, WEDNESDAY & SATURDAY.

LONGACRE W. 45th St. Eves. 8:20. Mat. 2:20. Charles Frohman, Manager.

OUTRICHSTEIN
IN HIS COMEDY "THE GREAT LOVER"

FAIR & WARMER
BY AVERY HOPWOOD
ELTINGE THEATRE
WED. AND SAT. MATS.

REPUBLIC 42d St. Eves. 8:20. Mat. 2:20. Charles Frohman, Manager.

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GEO. COHAN'S
A HENRY W. SAVAGE OFFERING

Mitzi Hajos
-in-
'Pom-Pom'
With Tom McNaughton and 50 others
"In a whirl of melody wins the town!"
"says the World. Read this poem of praise!"

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